

THE THEATRES and their attractions.

DOES MUSICAL PLAY MAKING REQUIRE SPECIAL TALENT ON THE PART OF THE MANAGER?

History of Leading Entrepreneurs of Entertainment and Their Accomplishments Would Seem to Indicate It Does.

By LAWRENCE REAMER.

CHARLES DILLINGHAM is apparently withdrawing, temporarily at least, from his assiduous production of plays with music. In this field he has always been eminently successful. Maybe the supply of interesting works has temporarily lured him into other paths. The dramatic side of his annual budget will next year be more important than usual. Yet the production of the musical success demands a special talent in the impresario. It is by no means so simple as it appears. Weightier dramatic problems are often more readily solved.

With Montgomery and Stone, and now with Stone alone, with Miss Elsie Janis and other stars, Mr. Dillingham has put a long list of musical successes to his credit. He has, with Mr. Ziegfeld, stood at the head of the producers of the elaborate spectacles with tunes and gaiety to make them popular. Mr. Ziegfeld, at the head in the type of review which his elaborate "Follies" has always represented, made a new reputation for himself with the delightful "Sally," lingering at the New Amsterdam Theatre. When the owners of the Century Theatre desired to make the fate of that institution certain in its new field they united the talents of Mr. Ziegfeld and Mr. Dillingham.

J. J. Shubert, who always is supposed to be the more active of his firm in controlling the destinies of the Winter Garden, has made those elaborate spectacles famous from one end of the country to another. Now in "The Last Waltz" he has shown himself as skillful in the realization of operetta, with all the traditions of the Viennese school behind it. The Winter Garden spectacles always have possessed a marked character of their own. They are not an echo of any other kind of musical diversion, and, whether one admires them or not, it is necessary to admit that Mr. Shubert is responsible for their quality. The popularity of these productions over the country is rather overwhelming in its cordiality.

It ought to calm George M. Cohan's disturbed feelings at present to realize that no American producer of the play musical has enjoyed greater success than he. His farces with music, like the rest of his output, is strongly national. The unmistakable native tang is always the dominating flavor in these rapidly moving, vivacious and straightforwardly comic productions. Mr. Cohan, so exactly does he appeal to the tastes of the country, has put a long list of such successes to his credit. And the most recent of them have been just as popular as his first efforts.

Some Notable Productions.

Klaw & Erlanger put to their credit such notable pieces as "The Pink Lady" and "Oh, Oh, Delphine," which represented the highest of their achievement in this kind of play. Mr. Erlanger seems destined to continue this success and Mr. Klaw is still to be heard from as a producer of similar pieces. Joseph Weber has established himself among the elite.

On the other hand, George C. Tyler, who undertook fearlessly the difficulties of such a spectacle in the dramatic style as "The Garden of Allah" or "Pierre Loti and Judith Gautier's 'The Queen of Heaven,'" never quite made the public accept his ideas of the way in which a musical farce should be acted, danced and sung. A. H. Woods is another manager who has found success in many departments of the theatre so far separated as the bedroom farce and the detective melodrama. He has earned less fame and probably less profit of other kinds from his essays with farce and music combined. Yet he has had some material to deal with that met with success abroad. The Selwyns, probably on account of their experiences with the same type of piece, have ceased to be active in putting singers and steps before the public. They cling to drama now.

So it may be seen that the effort to make music and drama mingle properly is not easy. It is just as difficult as it is to do anything superlatively well. Certain managers seem to possess a special talent for the most satisfactory achievement of this aim. They have gradually come to have the monopoly of this type of play. Realizing that they are most capable of dealing with the public needs in this particular, other impresarios are willing that they should have this field to themselves.

Walking Out on Them.

The Shuberts will not only attempt to make their first night audiences punctual but they are urging spectators to remain in their seats until the end of the performance. Both purposes are noble and their complete fulfillment will be of advantage to managers. The threat that they may have to stand for half an hour may hurry the tardy to their places on time. But will it be strong enough to keep them there until the curtain falls for the last time?

The American theatregoer is long suffering. He never hisses. He never even "boos" after the fashion of his brother in London. Nor does he react to the violent methods of indicating disapproval customary in the theatres of the Latin countries. He submits in silence to the most banal jokes of the exhausted comedian and watches without rebellion the awkward wriggles of the hard faced sourette. There is no audible protest. But—and here comes the most difficult part of the new task the Shuberts have set for themselves—he will walk out. He will occasionally exercise his inalienable right. Self-preservation may not, after all, be the first law of nature. Yet it holds its sway. When the funny man and his sags grow too acute for human toleration the man who has bought his ticket will make an instinctive effort to save himself.

Miss Barrymore in Vaudeville

This is to be a gala week at the Palace. Miss Ethel Barrymore, having just closed a limited engagement with her brother, John, in "Chair de Lune," will start the first of a two weeks' engagement at the Palace in Barrie's playlet, "The Twelve Pound Look," in which she appeared in the two-day before. She will play seven weeks in vaudeville supported by an excellent company. Harland Dixon and the London Palace Girls, fresh from "Tip Top," and Jack Donahue, the burlesque dancer of the Ziegfeld "Follies," will be other headliners. Others will be Miss Ruth Royce in song characterizations; Misses Marie and Mary McFarland, Demarest and Collette, Jack Joyce, W. Horlick and the Sarapina Sisters, and the Gascoignes.

Chief acts at other vaudeville houses follow:

PROCTORSIDE—Prisco, Tempest and Sunshine.

ROYAL—Chic Sale, William Gaxton and company.

ALHAMBRA—Jane and Katherine Lee, Lillian Shaw.

EIGHTY-FIRST STREET—Miss Florence Moore, Pola Negri in the photoplay, "Gypsy Blood."

AMERICAN—The Maxwell Quintette, Roscoe Arbuckle in the photoplay, "The Traveling Salesman."

PROCTOR'S FIFTH AVENUE—Porter J. White and company, Foley and La Tour.

PROCTOR'S TWENTY-THIRD STREET—Amaranth Sisters and company, Farrell-Taylor and company.

PROCTOR'S FIFTY-EIGHTH STREET—Harry and Emma Sharrock, Three Bennett Sisters.

PROCTOR'S ONE-HUNDRED TWENTY-FIFTH STREET—The Japanese Honey-moon, Silver and North.

STANDARD—Lane and Hendricks, Margaret Padula.

REGENT—William and Joe Mandel, York and King.

COLISEUM—Frank Terry, Jim and Marion Harkins.

New Features at Suburban Parks

Luna Park, with its free circus, its chutes and its many new rides, is as much of a Mecca as ever at the seaside.

George C. Tilyou's Steeplechase is a happy place for those who like bathing, with a huge pool in which to feed and bathe the swimmers.

At Starlight Amusement Park the film contest has been extended to the big salt water lake, where movies of swimming and diving exhibitions, life saving, first aid and other stunts are taken several days each week.

At the Brighton Beach Baths on a miniature scale the kiddies get free rides on Shelland ponies and are also instructed free in the art of riding.

Theatrical folks who enjoy aquatic sports are taking advantage of the surf at Palisades Park. Real sea water is provided. Nicholas M. Schenck it was who brought the "sea" to the top of the Palisades.

"Whirl of New York" and Group of Playlets Novelties of This Week

MONDAY.

WINTER GARDEN—"The Whirl of New York" will be presented by Lee & J. J. Shubert. The cast includes Louis Mann, Dorothy Ward, Sharr, Glenville, Adelaide and Hughes, Joseph C. Smith, and Charles Dale of the Avon Comedy Four, Lucille Chalfant, John T. Murray, J. Harold Murray, Florence Rayfield, Kyra, Rath Brothers and Purcella Brothers. The play is in two acts and fifteen scenes, and has music by Al Goodman, Lew Pollock and Gustav Kerker. The book and lyrics are by Edgar Smith and Hugh Morton.

APOLLO THEATRE—In the hope of striking a new note in the theatre, Shubert and Shaw will present a programme of Miss Billie Shaw's one act playlets, five in all, each being an exposition of a different type of stage art. The bill will include a farce, entitled "Gutta Serena"; a drama, entitled "Pearls"; a playlet of a protean nature, entitled "The Good Woman"; a comedy, entitled "Squaring the Triangle," which will depend upon its dialogue for popular favor; a tragedy, entitled "Hands," and a divertissement, in which Miss Shaw will be assisted by Richard Bold, tenor, and Vincent Lopez and His Kings of Harmony. The assisting company will also include Olive Oliver, Averell Harris, Lionel Glenister, Fay Courtney, Herman Lieb and Berkeley Huntington.

PENCH AND JUDY THEATRE—"Harlequinade," by Granville Barker, transferred from the Neighborhood Theatre and presented with "A Night in an Inn," by Lord Dunsany. In the former appear Ian MacLaren, Whitford Kane, Miss Joanna Roos and others. In the latter Frederick Lloyd, Lawrence Cecil, Ian MacLaren and Whitford Kane.



Miss GERTRUDE VANDERBILT Appearing in "The GOLD DIGGERS," Lyceum.

Brady as Actor in To-night's Friars Frolic

The Friars Public Frolic will be held at the Manhattan Opera House to-night. As an added attraction there will be the return to the stage of one night only of William A. Brady, together with his daughter, Miss Alice Brady, assisted by her husband, James Crane, and John Cromwell. They will appear in the famous tank scene of Dion Boucicault's "After Dark," originally done by Mr. Brady more than thirty years ago at Miner's Bowery Theatre. Miss Brady will play the part of the Wife.

For this act the Friars have had a special tank built, holding over 30,000 cubic feet of real water. While the Friars say Mr. Brady takes to water like a duck on this occasion, he wants it understood that he does not favor prohibition.

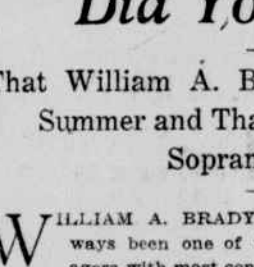
Aside from the Brady family feature the Friars are announcing no names at all, although about 800 will take part under the personal direction of Friar Abbot George M. Cohan. The club wishes to have its friends, the public, surprised because of the number of stars rather than disappointed because some one who was announced is missing.

Miss Ethel Barrymore Appearing in Vaudeville at the Palace



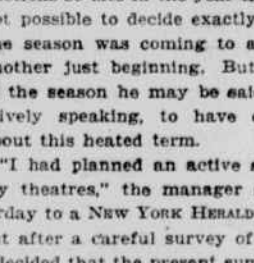
Miss ETHEL BARRYMORE Appearing in Vaudeville at the Palace.

Miss Emily Drange in "Sally" New Amsterdam.



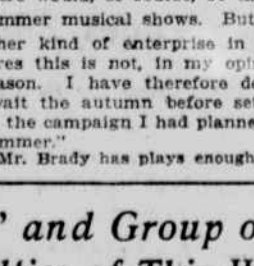
Miss EMILY DRANGE in "SALLY" New Amsterdam.

Miss Lucille Chalfant in "The Whirl of New York" Opening at the Winter Garden.



Miss LUCILLE CHALFANT in "The Whirl of New York" Opening at the Winter Garden.

Miss Eva Clark in "Sun-Kist" Globe.



Miss EVA CLARK in "SUN-KIST" Globe.

Did You Hear?

That William A. Brady Predicts an Old Fashioned Summer and That the Managers Now Want the Soprano With the Wallop.

WILLIAM A. BRADY has always been one of the managers with most confidence in New York as a summer theatre town. He was among the first to keep his houses open all summer and certainly one of the pioneers in making productions so late in the year that it was not possible to decide exactly whether one season was coming to an end or another just beginning. But in spite of the season he may be said, figuratively speaking, to have cold feet about this heated term.

"I had planned an active season in my theatres," the manager said yesterday to a New York Herald reporter, but after a careful survey of the land I decided that the present summer was to be, for all theatrical purposes, an old fashioned one. In other words, there might be successes that lasted over from the previous season and there would, of course, be the special summer musical shows. But for any other kind of enterprise in the theatres this is not, in my opinion, the season. I have therefore decided to await the autumn before setting out on the campaign I had planned for the summer."

Mr. Brady has plays enough to carry him through a long and active season. It must be understood, in the first place, that it requires a large supply before he has equipped the family. There must be a play for Miss George, who is Mrs. Brady. Then there must be one for daughter Alice, and son-in-law James Crane. After these demands have been attended to there is the outside field.

Mr. Brady feels that he has son-in-law Crane off his mind completely since Jasper Ewing Brady and Philip Bartholomae have written in "Personality" a play which not only suits him completely, but provides an excellent part for Henry E. Dixey. Daughter Alice has, in her father's opinion, a sure fire success in "Drifting," which John Colton and Daisy Andrews wrote for her. Adelaide Mathews and Martha Stanley are authors of "Blue Eyes," in which Mr. Brady presented Jane Grey and Faire Binney. So confident is Mr. Brady that these three works will start his season off brilliantly that he will do no more than change their titles.

Never was there in musical offices such a demand for the soprano with the vocacious dramatic voice. Not only are the operatic impresarios in search of singers of this kind, but the concert bureau are equally enthusiastic about them—enthusiastic to a degree that makes it difficult for managers of any other kind to get a hearing.

"There has been such a glut of coloratura artists, not of the very first rank, for they are always scarce," said an agent the other day, "and so many excellent lyric sopranos that the dramatic singer with the big voice is now most eagerly heard by the public. Rosa Ponselle at the Metropolitan Opera House and Rosa Raisa in the Chicago Opera Company have done much to awaken this taste in the public which has been for so long listening to the lyric and florid singer. Suddenly these two women appeared, and ever since their great success managers have been trying hard to find others of the same school. Perhaps the hunt for them is made more exciting by the fact that they are almost impossible to get hold of. The big dramatic voices are very scarce."

Managers of the concert exchanges have a special object in finding this type of artist to which the public just now leans. There is every indication that the prevailing indifference of the public to stunts—even to those as low priced as some of the musical offerings. It is for that reason that these managers will strive more than ever to please.

Number One Is the Type.

One of the noted successes of the past theatre year is to be sent on tour during the coming season. The triumphant interpreter of the heroine, however, cannot be counted on for America, since she hopes to act the play in London, and success in the British metropolis means that she will remain there indefinitely. So there must be a local representative.

It has been decided, moreover, that this substitute must be as much as possible like her predecessor, who is

of rather an unusual physical type. It was imperative to catalogue her beauty in a phrase she might be called a Florentine primitive in general style. This type is probably more common elsewhere than in the United States. At all events, it has not been found so far among the numerous applicants for this role. Many have called, but none has as yet been chosen. Tall and slim, dark and wiry must the successor to the original be. The task of discovering these physical traits combined with the necessary degree of talent has up to date proved too much for the managers. It is not enough that the actress play the part well. It is not even enough if she be young and beautiful in addition to her talents.

She must look like the original. And so few actresses do that the list of applicants grows longer every day without producing a plausible head for the second company.

Better Be on Time.

Now that the Shuberts are determined to get the audience to witness on time the first performance of "The Whirl of New York" at the Winter Garden to-morrow night, it is interesting to recall the experience of a noted firm of managers who tried the same experiment a few years ago. Nobody was to be seated after the curtain had risen on the first act. It was thought the rigors of the sudden rise might be so far abated as to allow some of the late arrivals to take their seats. But the managers meant what they threatened. So there were more spectators of the first act in the rear of the spacious theatre than there were in the orchestra seats.

The spectators, amused by this unusual sight, spent more time looking at the disgruntled standees than they did at the performance. Most of them were staring over their shoulders until the fall of the curtain allowed the late arrivals to be seated. The experiment was never repeated. Whether the managers reformed the public all at once or decided to let the matter drop was never fully known. The play, however, was one of their failures.

Notes of the Stage.

It is said that Charles Dillingham among his numerous enterprises next season may bring here from London "Rill Dog Drummond," which is founded on the novel by Cyril McNeils (Sapper).

James S. Metcalfe, the dramatic critic, offers a biennial prize to the student of Yale University who writes the best essay on a subject connected with the theatre. This year the award was given by Prof. W. L. Phelps and A. C. Frost who is president of the University Dramatic Association. And on what subject did the winner, John Allen Thomas, 1921, write? Useless question. Why, on "The Relation of the Moving Picture to the Drama," which is the all absorbing topic in undergraduate discussions of the theatre.

HACKETT'S "MACBETH" IN PARIS BRILLIANT THEATRICAL EVENT

Performance by American Actor Unique in Theatrical Way and Display of Costumes and Jewels Was Notable—President and Diplomats Present.

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James K. Hackett's performance of "Macbeth" last Monday evening at the State Owned Theatre Odeon, given at the request of the Ministry of Fine Arts, with the proceeds going to French, British and American charities, was not only unique in a theatrical way, but furnished an occasion which for the brilliancy of the costumes worn and the jewels displayed outshone anything Paris has seen for a long time.

The American visitors turned out perhaps in the greatest number, but it was really an international social event that Paris staged in this historic theatre, which long since has ceased to attract strictly fashionable audiences.

The production itself was accomplished under great difficulties. There was an all-English and American cast, which was practically the same as the one in the London production. Miss Sybil Thorndike made a flying trip from London just for the evening to play Lady Macbeth and received a tremendous ovation for her portrayal of that famous role.

Mr. Hackett himself was in fine form, making this production of Shakespeare in English interesting in the extreme. Seats brought as much as 1,000 francs each. Hundreds of Americans were turned away at the doors for lack of seating capacity. The performance netted \$3,000 francs, exceeding the receipt records of big gala opera performances given here.

Through an unfortunate oversight on the part of the management no tickets were sent to the French press, so that the historic performance went almost unnoticed in the papers here. No performance at the Metropolitan in New York has outdone the brilliancy of this gathering. Dressmakers stood in long lines before the doors watching the costumes of the fashionable women as they entered.

In the middle of the performance President and Mme. Millerand entered with the Japanese Crown Prince Hirohito and his suite, all glittering with decorations. The audience arose while the Japanese, British, French and American anthems were played. Another box was filled by two Indian Princes, with their turbaned suite, while American, British and French society leaders filled the rest of the horseshoe of this old bourgeois theatre. The Duke of Marlborough sat beside his fiancée, Miss Gladys Denon, in a box with other British notables.

Above this gathering of the society of three countries were the galleries packed tightly with plainly dressed French people following intently the Shakespearean English as it fell from the lips of Mr. Hackett and the other players.

Wednesday night's Franco-Anglo-American Shakespearean gala performance brought Parisian society to the Odeon, although much glamour was lost by the fact that diplomatic notables were not there, as on the opening night. The Hackett-Thorndike cast scored a wonderful success. By repeating the first

act of "Macbeth" the audience was given the opportunity to compare the English and the French stage technique when Firmin Gémier's French company gave an act from "The Merchant of Venice." But the most surprising result was obtained when Mr. Hackett, taking the role of Othello in English and M. Gémier that of Iago in French played in the utmost harmony an act of "Othello."

Among the Americans seen in the audience were Mrs. John Ridgway, Mrs. Spencer Eddy, Mrs. John R. Carter, Mrs. Stuyvesant, Mrs. Edward Tuck, Mrs. William K. Vanderbilt, Miss Elsie De Wolfe, Mrs. Sherman Harjes, Mrs. F. W. Beckman, Mrs. Henry S. Lehr, the Marquise de Polignac, Col. Cabot Ward, Mr. Otto H. Kahn, Mrs. Ridgway Knight, Mr. James Hazen Hyde, the Marquise de Talleyrand, Col. Francis Drake, Ambassador and Mrs. Wallace and their niece, Miss Beecher, Messrs. Walter Berry and Morris Gest, New York theatrical manager.

American Girl in Dances of Orient

Kyra, a dancer engaged by the Shuberts for "The Whirl of New York," has developed her dances from study in the East. She will do three Oriental dances, a nautch dance, a dance of the cobra and an Assyrian desert dance.

Kyra is an American girl, born in Memphis, Tenn. At an early age her parents moved to Kansas City. There she posed for a miniature painter and a Norwegian sculptor, Jordan Dryer. His statue of her called "Lifedrift" became well known and is now in the Boston Museum.

Through the artists she met an Assyrian who gave her her first ideas of dances of the desert. She became interested and read much on the subject. She also studied desert paintings. She then went to Chicago, and at an artist's ball gave several of the dances. She at once received offers for vaudeville. Instead of accepting them she went to the Orient and travelled, observing and studying dances. When she returned to this country she adapted them to the requirements of the stage. In the main they are the exact dances of the desert, though for stage purposes they are cut in length.

Returning to this country she made a tour of the principal cities. Next she was engaged by D. W. Griffith as solo dancer in "The Fall of Babylon." Since that time she has presented Oriental dances over the country generally.

"MR. PIM" MOVES AGAIN.

"Mr. Pim Passes By," the comedy by A. A. Milne which has been running at the Henry Miller Theatre, returns to-morrow evening to the Garrick Theatre, where it was first presented. Most of the original cast still adhere to it.

"PEEK-A-BOO" RUNS ON.

"Peek-A-Boo" will start the second month of its summer engagement at the Columbia to-morrow afternoon. Several additional changes are announced, including new songs by Miss Emily Barrie and the White Way Trio, and new comedy hits by Clark and McCullough. There will be two new musical numbers for the chorus also.



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